

# Grover's Progressive Method For the Banjo



Edited and Compiled

BY

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PROGRESSIVE METHOD  
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## PREFACE.

In writing this book my intention from the beginning has been to present a Method so progressive in design, that the difficulties attending the study of the Banjo shall be rendered comparatively easy. By introducing a series of melodious exercises I endeavor to awaken in the pupil an interest in the instrument which would not otherwise be attained.

Part I contains, besides the rudiments of music all the movements both for right and left hands that are played on the Banjo; also all the known positions and chords, which will prove of interest to Artists and Professors as well as to the beginner.

Part II contains a selection of music varying from the simplest to the most difficult, much of which is written for this book.

# GROVER'S PROGRESSIVE METHOD FOR THE BANJO.

## Part I.

### Rudimentary.

Musical tones are represented by characters called notes which are written on and between five parallel lines (the Staff).

Notes are represented by the first seven letters of the alphabet, the note G being affixed to the second line of the staff by the G Clef, thus:



The duration of a note is indicated by its form. Every form of note has its corresponding rest which indicates an equal duration of silence.

Notes.						
Rests.						

Bars divide music into measures.

### Time.

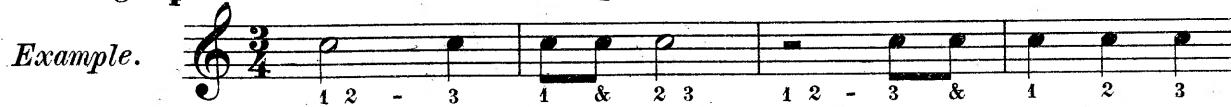
There are various kinds of time. When the sign or is written, there are four quarter notes, or notes equal to their value in each measure.



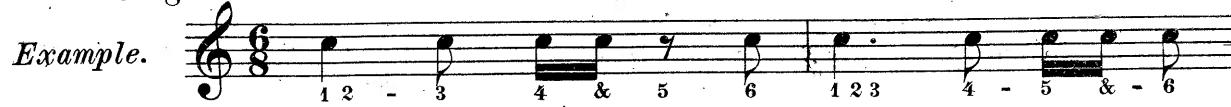
The sign indicates the value of two quarter notes in a measure.



The sign indicates the value of three quarter notes in a measure.



The sign indicates the value of six eighth notes in a measure.



Time should be very carefully studied and practiced, as a thorough knowledge of it is of the greatest importance in reading music.

A Hold prolongs a note to the player's taste.

A Triplet is played in the time of two notes of the same value.

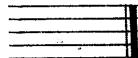
A Dot increases the time of a note one half its value.

## Miscellaneous.

Repeat from beginning when the sign *D.C. (Da Capo)* is placed at the end of a strain.

Repeat from  to sign when *D.S. (Dal Segno)* is placed at the end of a strain.

Double Bars indicate end of a strain.



When dots are placed before a double bar, repeat the strain, and if two endings are indicated play the second in the repeat.



A Sharp (#) elevates a note half a tone.

A Flat (b) lowers it half a tone.

A Natural (n) restores it to its natural position.

A Double Sharp (x) elevates it a whole tone.

A Grace Note takes its time from the one following and is written thus:



A Tie connecting two notes of the same degree, signifies that the first only is to be played, taking the time of both.



A Tie connecting two notes of different degrees signifies that the first is to be played or snapped with a finger of the left hand.



Below are given the Major and Minor Keys played on the Banjo. They will be fully explained later.

C Maj.                    G Maj.                    D Maj.                    A Maj.

A Min.                    E Min.                    B Min.                    F# Min.

E Maj.                    B Maj.                    F Maj.                    Bb Maj.

C# Min.                    G# Min.                    D Min.                    G Min.

When a number of notes are placed on one stem they are to be played together and called a Chord.

## Manner of Holding the Banjo.

The performer should sit on a chair without arms, in an easy position, the left foot slightly in advance of the right. The rim should rest on the right thigh, the right forearm resting lightly on the rim near the tail-piece, so as to bring the little finger on the head, about two inches from the bridge. The arm should rest between the thumb and first finger of the left hand so that the tips of the fingers can be placed on the strings at the various positions.

Do not allow the arm to rest below the third joint of the first finger or the first joint of the thumb, and never touch the arm with palm of hand.

## Right Hand Fingering.

The first string is played with the second finger; the second with the first, and the other three with the thumb. This is a general rule and has but few exceptions.

## Tuning.

Tune the fourth string to A.

Close the fourth string at the seventh fret and tune the third in unison.

" " third " " fourth " " " second " "

" " second " " third " " " first " "

" " first " " fifth " " " fifth " "

The pitch is generally raised to C instead of A as the modern banjo has a shorter arm than those formerly in use.

After tuning, the open strings should read thus:



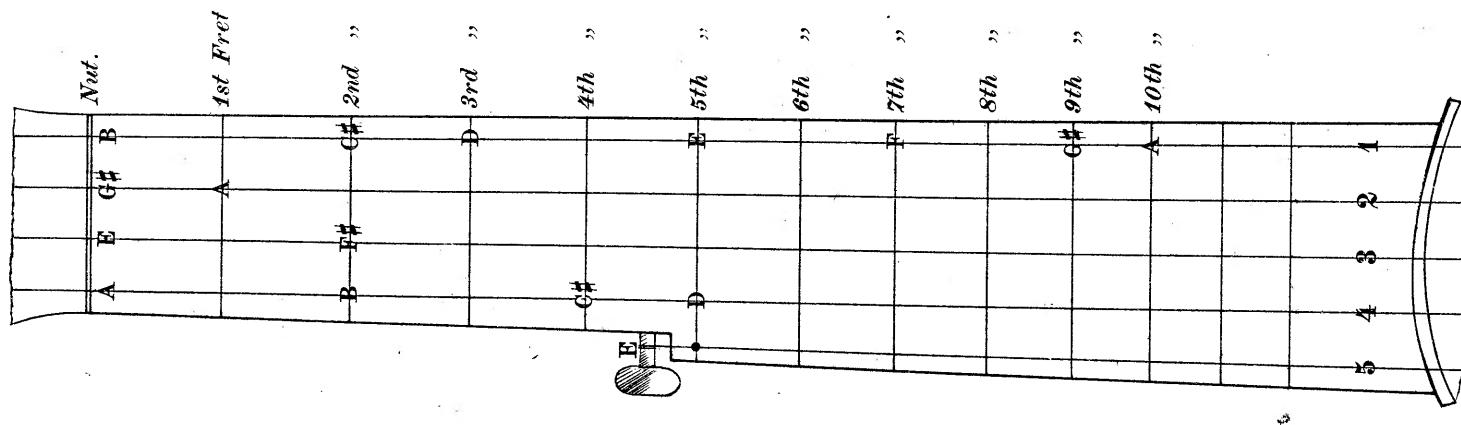
When a piece is written in E, the fourth string is often tuned one note higher, or to B.

## Signs used for Fingering.

Right Hand.	$\left\{ \begin{array}{l} \times \text{ indicates Thumb} \\ \cdot \text{, " First Finger} \\ : \text{, " Second "} \\ ; \text{, " Third "} \end{array} \right.$	$\left\{ \begin{array}{l} 1 \text{ indicates First Finger} \\ 2 \text{, " Second "} \\ 3 \text{, " Third "} \\ 4 \text{, " Fourth "} \end{array} \right.$	$\left\{ \begin{array}{l} \text{1} \text{ First String} \\ \text{2} \text{ Second "} \\ \text{3} \text{ Third "} \\ \text{4} \text{ Fourth "} \end{array} \right.$

### Diagram and Scale of A for Banjo.

NOTE: A is called the Natural key for the Banjo as it is the easiest to play. In every major scale the intervals between the 3rd and 4th, and 7th and 8th degrees are semitones, as is seen in the following diagram. The interval from any fret on the Banjo to the next fret above or below is a semitone.



Degrees.	Semi-tone.				Semi-tone.				Semi-tone.				Semi-tone.			
	1	2	3 — 4	5	6	7 — 8	2	3 — 4	5	6	7 — 8	2	3	4	5	6
Frets.	0	2	4	5	0	2	0	1	0	2	3	0	7	9	10	
Notes.	A	B	C#	D	E	F#	G#	A	B	C#	D	E	F#	G#	A	
Left Hand Fingering.	0	2	2	4	0	2	0	1	0	2	4	0	1	3	4	
	4th Str.				3rd Str.				2nd Str.				1st Str.			

### Exercises in A.

Scale by Thirds.

1.

2.

The following easy selections may be learned before going on to the Key of E.  
Every measure should be counted aloud by the Pupil.

7

Accent on 1st count.

### FAIRY WALTZ.

Counted 1 2 3 1 2 3 1 & 2 & 3 & 1 & 2 & 3 & 1 2 3 1 2 3 1 & 2 & 3 & 1 2 3

Accent on 1st & 4th counts.

### IRISH WASHERWOMAN.

Counted 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

Accent on 1st count.

### POLKA "LA PETITE" 1st Part.

Original.

Counted see note 4 & 1 & 2 & 3 & 4 & 1 2 3 4 1 & 2 3 4 1 & 2 3 4

Accent on 1st & 3d counts.

### AIR & VARIATIONS.

Counted 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

NOTE. This Polka is counted in 4/8 time, that is, each eighth note will have one count.

## EVERYBODY'S FAVORITE.

D. E. WALTZ.

Original.

Original.

Counted

## MINUET.

Counted 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

## SCHOTTISCHE.

*Counted 4*      1    2    3    4    1    2    3    4    1    2    3    4    1    2    3    4

*Counted 4*      1    2    3    4    1    2    3    4    1    2    3    4    1    2    3

*Counted 4*      4    1    2    3    4    1    2    3    4    1    2    3    4    1    2    3    4

*Counted 4*      1    2    3    4    1    2    3    4    1    2    3    4    1    2    3    4

*Counted 4*      1    2    3    4    1    2    3    4    1    2    3    4    1    2    3    4

*Counted 4*      1    2    3    4    1    2    3    4    1    2    3    4    1    2    3    4

*Counted 4*      1    2    3    4    1    2    3    4    1    2    3    4    1    2    3    4

*D.C.*

## LIFE ON THE OCEAN WAVE.

*Counted 1 2 3 4 5 6    1 2 3 4 5 6    1 2 3 4 5 6    1 2 3 4 5 6    1 2 3 4 5 6    1 2 3 4 5 6*

*Counted 1 2 3 4 5 6    1 2 3 4 5 6    1 2 3 4 5 6    1 2 3 4 5 6    1 2 3 4 5 6    1 2 3 4 5 6*

*Counted 1 2 3 4 5 6    1 2 3 4 5 6    1 2 3 4 5 6    1 2 3 4 5 6    1 2 3 4 5 6    1 2 3 4 5 6*

*Counted 1 2 3 4 5 6    1 2 3 4 5 6    1 2 3 4 5 6    1 2 3 4 5 6    1 2 3 4 5 6    1 2 3 4 5 6*



## PARAGON WALTZ.

Original.

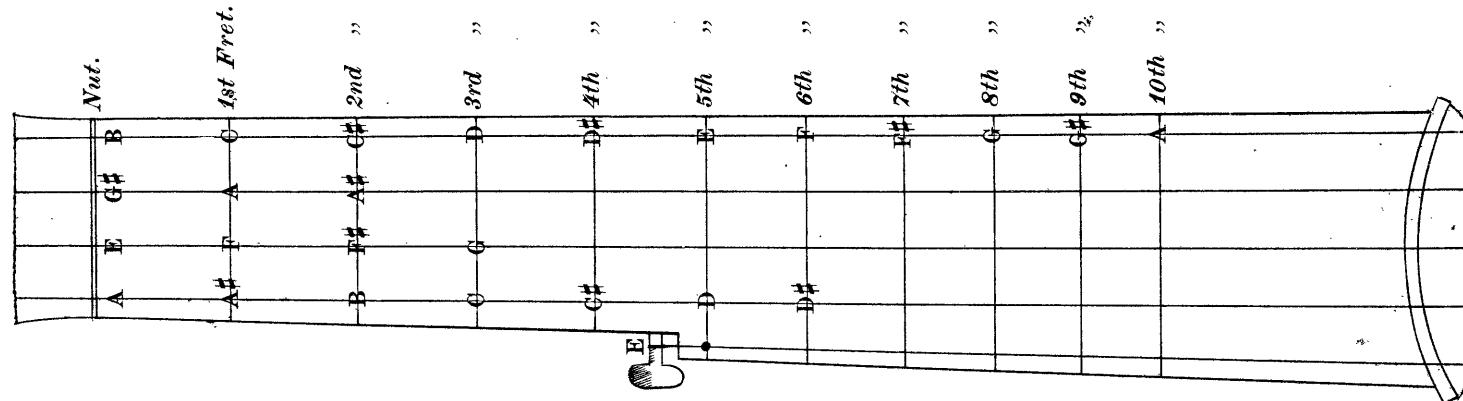
Counted 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3



When E is written with a flag play it on the fifth string.



### Diagram of Chromatic Scale.



### Chromatic Scale Ascending and Descending.

4th Str.      3rd Str.      2nd Str.      1st Str.      5th.      1st Str.

Frets.      0      1      2      3      4      5      6      0      1      2      3      0      1      2      0      1      2      3      4      0      6      7      8      9      10

Fingers.      0      1      2      1      2      3      4      0      1      2      3      0      1      2      0      1      2      3      4      0      1      1      2      3      4

1st.      5th.      1st.      2nd.      3rd.      4th.

Frets.      10      9      8      7      6      0      4      3      2      1      0      2      1      0      3      2      1      0      6      5      4      3      2      1      0

Fingers.      4      4      3      2      1      0      4      3      2      1      0      2      1      0      3      2      1      0      4      3      4      3      2      1      0

## The Key of E.

Strings.      *3rd.*      *2nd.*      *1st.*      *5th.*      *1st.*      *4th.*      *3rd.*

Scale.      

Frets.      0      2      0      4      0      2      4      0      7      9      10      12      14      16      17      0      2      4      6      0

Fingers.      0      2      0      1      0      2      4      0      1      3      4      1      2      3      4      0      2      3      4      0

## Exercises in E.

### Scale in Fourths.

*Tune 4th to B.*

A musical score for 'The Star-Spangled Banner' in G major and common time. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 1 starts with a half note in the bass clef, followed by a quarter note in the treble clef, a quarter note in the bass clef, a half note in the treble clef, a quarter note in the bass clef, and a half note in the treble clef. Measure 2 starts with a half note in the bass clef, followed by a quarter note in the treble clef, a quarter note in the bass clef, a half note in the treble clef, a quarter note in the bass clef, and a half note in the treble clef. The measure numbers '1.' and '2.' are placed above the staves, and a double bar line with repeat dots is positioned between the two measures.

### **Melody with Second Part.**

*Tune 4th to B.*

## EASY SELECTIONS IN E.

## Andante.

Tune 4th to B.

Original.

Counted 1 & 2 & 3 & 4 & 1 2 3 4 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4

1 & 2 & 3 & 4 & 1 2 3 4 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & **FINE.**

1 & 2 & 3 & 4 & 1 2 3 & 4 & 1 2 3 & 4 & 1 & 2 & 3 & 4 &

1 & 2 & 3 & 4 & 1 2 3 & 4 & 1 2 3 & 4 & 1 & 2 & 3 & 4 & **D.C.al Fine.**

## POLKA "LA PETITE" 2nd Part.

Counted 1 2 3 & 4 & 1 2 3 & 4 & 1 2 3 4 1 2 3 4

1 2 3 & 4 & 1 2 3 & 4 & 1 2 3 4 1 2 3 4 1 2 3

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 **D.C.al Fine.**

## BLUE BELLS OF SCOTLAND (VARIED)

See page 7.

4 1 2 3 4 1 2 3 4 & 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

1 2 3 4 & 1 2 3 4 1 2 3 4 & 1 2 3 4 1 2 3 4 1 2 3 4 &

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 &

4 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

1 & 2 & 3 4 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

1 & 2 & 3 & 4 & 1 & 2 & 3 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

## NEWSBOYS JIG.

1 & 2 & 3 & 4 1 & 2 & 3 4 1 & 2 & 3 & 4 & 1 & 2 & 3 4

1 & 2 & 3 & 4 1 & 2 & 3 4 1 & 2 & 3 & 4 & 1 & 2 & 3 4

1 & 2 & 3 & 4 1 & 2 & 3 4 1 & 2 & 3 & 4 & 1 & 2 & 3 4

1 & 2 & 3 & 4 1 & 2 & 3 4 1 & 2 & 3 & 4 & 1 & 2 & 3 4

1 & 2 & 3 & 4 1 & 2 & 3 4 1 & 2 & 3 & 4 & 1 & 2 & 3 4

## The Key of D.

Strings	4th.	3rd.	1st.	5th.	1st.	4th.
Frets	5	0	2	3	4	0
Fingers	4	0	2	3	4	0

## Exercises in D.

1.

2.

3.

4.

## Key of G.

Strings.      3rd. 2nd. 1st.      3rd. 4th.

Frets.      3 1 0 1 3 0 7 8 10 12 13 15 3 2 0 5 4 3 2 1 0

Fingers.      3 3 1 4 0 1 4 0 1 2 1 2 3 4 3 2 0 5 4 3 2 1 0

Tune 4th to B.

Key of B.<sup>+</sup>

Strings.      4th. 3rd. 2nd. 1st. 5th. 1st.

Frets.      0 2 4 0 2 0 2 0 2 4 0 7 9 2 11 3 12 4

Fingers.      0 0 2 4 0 2 0 2 0 2 4 0 7 9 2 11 3 12 4

## Key of C.

Strings.      4th. 3rd. 2nd. 1st. 5th. 1st.

Frets.      3 5 4 0 1 3 1 0 1 3 4 0 6 1 8 3 10 1 12 3 13 4

Fingers.      1 3 4 0 1 3 1 0 1 3 4 0 6 1 8 3 10 1 12 3 13 4

## Key of F.

Strings.      3rd. 2nd. 1st. 5th. 1st.

Frets.      1 3 1 2 1 3 0 6 8 2 10 4 11 13 1 15 2 17 3 18 4

Fingers.      1 3 1 2 1 3 0 6 8 2 10 4 11 13 1 15 2 17 3 18 4

Key of B<sub>b</sub>.

Strings.      4th. 3rd. 2nd. 1st.

Frets.      1 3 1 5 3 6 4 1 3 1 2 1 3 4 1 3 4 6 2 8 3 10 1 11 4

Fingers.      1 3 1 5 3 6 4 1 3 1 2 1 3 4 1 3 4 6 2 8 3 10 1 11 4

## The Positions.

On the Banjo there are as many positions as there are frets. The left hand is in the first position when the *first* finger is on the *first* fret; in the fifth position when the first finger is on the fifth fret etc. The position in which a chord or passage is to be played is designated by this sign \*.

Examples.      5\*      6\*      8\*

## The Barre (or Bar).

The Barre is made by placing the first finger firmly across the finger board, closing two or more strings, as may be required. The ball of the thumb should bear on the back of the arm nearly under the first finger so as to obtain a good tone. The Barre is designated by the same sign as the position.

Examples.      2\*      4\*

<sup>+</sup> The Fourth string is generally tuned to B when a piece is written in this key.

## Harmonics.

The Harmonics are obtained by placing a finger of the left hand (generally the first) lightly on a string removing it quickly as soon as the note is played.

The best Harmonics are at the 7th, 12th and 17th frets.

*Examples.*

Tune 4th to B. 12Har. 17Har. 17Har. 17H. 12H. 7H.

Some writers indicate Harmonics by using the open strings and placing the number of the fret over the note.

## The Slur and Slide.

The Slur is made by picking the first note written and snapping the second with left hand.

*Example.*

The Double Slur is made by picking the first note and snapping the next two in quick succession.

*Example.*

The Slide is produced by picking the first note written and sliding to the next with left hand.

*Example.*

In slow movements the second note is sometimes picked.

## The Drum Slide.

The Drum Slide is made by sweeping the strings with the nails of the right hand, striking with the third finger, then quickly with the second and first.

## The Arpeggio.

A Chord written thus:  is played with the lowest note first, the others following quickly.

*As played.*

## Transposition.

In order to transpose from one key to another compute the interval between the two keys then raise or lower all the notes in the piece the same interval.

## Exercises in Various Keys.

## The Minor Keys.

The Minor Keys take the signature of their Relative Major Keys. In ascending a Minor Scale the semitones occur between the second and third, and seventh and eighth. In descending, between the fifth and sixth, and second and third. They are found a sixth above the Relative Major or a third below.

### Scales

(ONE OCTAVE).

#### F♯ Minor—Relative of A Major.

Frets.  
Fingers. 2 0 1 0 2 4 6 7 4 0 3 2 0 1 0 2

#### C♯ Minor—Rel. of E Major.

Frets.  
Fingers. 4 6 0 2 0 2 1 2 2 0 1 0 2 0 6 4

#### B Minor—Rel. of D Major.

Frets.  
Fingers. 2 4 5 0 2 0 2 0 0 1 3 2 0 5 4 2 2

#### G♯ Minor—Rel. of B Major.

Frets.  
Fingers. 0 2 0 2 4 6 8 9 4 9 2 0 4 2 0 2 0

#### E Minor—Rel. of G Major.

Frets.  
Fingers. 0 2 3 4 0 2 4 0 0 3 4 0 1 3 2 0 0

#### A Minor—Rel. of C Major.

Frets.  
Fingers. 0 2 3 2 5 4 0 2 0 1 1 3 1 0 5 3 2 2 0

#### D Minor—Rel. of F Major.

Frets.  
Fingers. 5 0 1 3 1 0 2 3 4 3 1 2 1 3 3 1 0 5

#### G Minor—Rel. of B♭ Major.

Frets.  
Fingers. 3 4 2 1 3 4 0 3 8 4 6 2 4 3 1 2 1 3

## How to Read Chords.

In order to read Chords readily one should have a thorough knowledge of the fingerboard so as to be able to locate any note on each string where it is found. For example the note E is found on the first string at the fifth fret; on the second string at the eighth fret; on the third string at the twelfth fret; on the fourth string at the nineteenth fret and on the fifth string open.

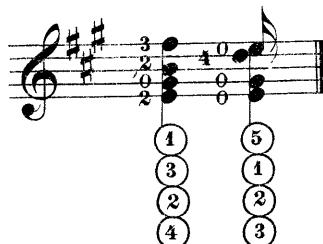
The highest note of a chord is usually played on the first string the others being played on the second, third and fourth strings in the order in which they come.

Note the following examples.

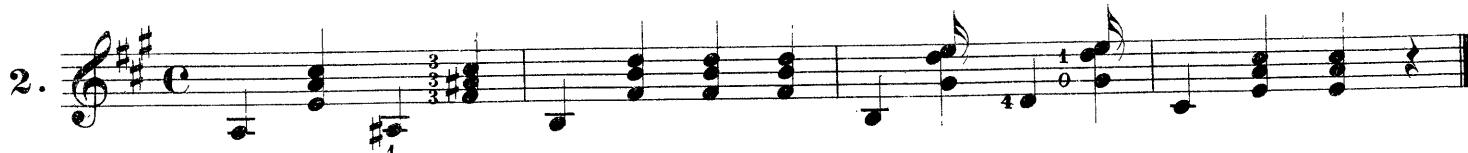
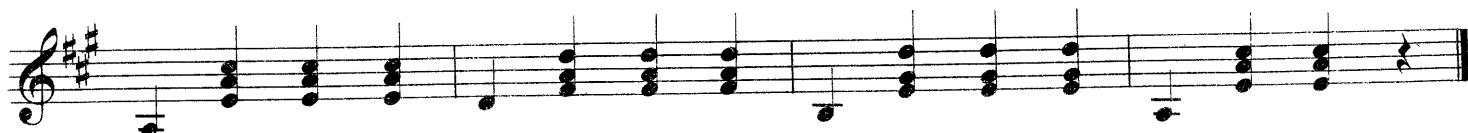


The notes of these chords are all played in order on the 1st, 2nd, 3rd and 4th strings.

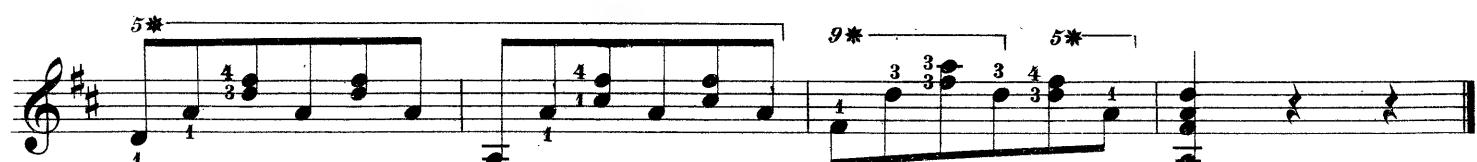
There may be exceptions to this rule as are seen in the following examples.



### \*Forms of Accompaniments.



\* The above accompaniments are only written with the fundamental chords, but the forms can be applied to any change of harmony.



## Movements for Right Hand.

1. 

2. 

3. 

4. 

5. 

6. 

7. 

## The Tremolo.\*

8. 

9. 

‡: When two or more notes are played with tremolo the thumb is placed on the head so that the first finger may have a full sweep of the strings.

\* Tremolo notes with stems turned up with first finger; pick those with stems turned down with thumb. Rest the second finger on the head two inches from bridge.

## Exercises in Minor Keys.

## F♯ Minor.

A musical score for piano in F# Minor. The top staff starts with a treble clef, a key signature of two sharps, and a common time signature (C). The bottom staff starts with a bass clef and a common time signature (C). The score consists of two staves of music, with a repeat sign and a double bar line with '3' above it. The right hand of the piano part is shown in the top staff, and the left hand is shown in the bottom staff. The music is in 2\* time, indicated by the '2\*' above the double bar line.

## C $\sharp$ Minor.

### B Minor.

### A Minor.

## G Minor.

## Exercises for Acquiring Velocity in Fingering.

1.

2.

3.

4.

5.

6.

7.

† Practice first the scale, fingering with first finger; then add the double slur.

Nos. 7, 11 and 12 illustrate exceptions to the general rules of right hand fingering.

\*11.

12.

\* Practise this exercise thoroughly as it is used in all rapid passages of a similar character.

The first note of any scale is called the Tonic or fundamental (key note) tone upon which it is constructed; the 2d or Super-tonic; the 3rd or Mediant; the 4th or Sub-dominant; the 5th or Dominant; the 6th or Sub-median; the 7th or Leading-tone, and the 8th or Octave.

The Tonic chord is constructed by taking the Tonic note and adding its 3rd and 5th; the Sub-dominant chord by taking the Sub-dominant note with its 3rd and 5th; the Dominant chord by taking the Dominant note and its 3rd and 5th; and the Dominant seventh chord by taking the Dominant note with its 3rd, 5th and 7th.

*True  
Tonic.*      *True  
Sub-dom.*      *True  
Dominant.*      *True  
Dominant 7th.*

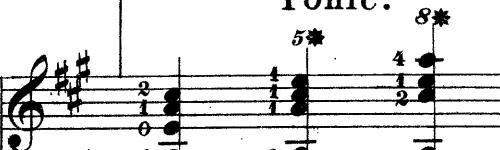
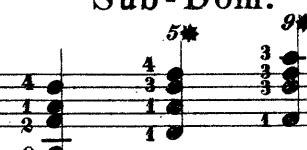
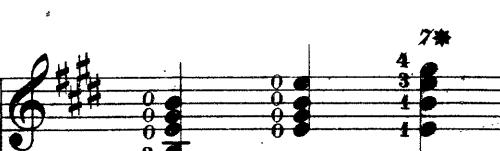
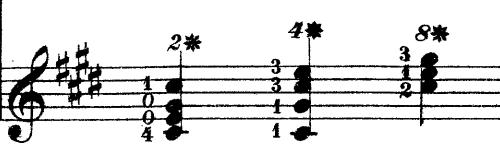
*Examples.*      

Any note in these chords may be raised or lowered an octave (i.e. inverted) and the chord still retain its character.

For a full treatise on Chord Construction I refer to *Wm. A. Huntley's Complete School of Harmony*. The above is placed in this book in order to explain the Schedule of Chords as follows.

### Schedule of Fundamental Chords.

In various Keys-with inversions.

	Tonic.	Sub-Dom.	Dom.
A Major.			
F# Minor.			
E Maj.			
C# Min.			

27

D Maj.

B Min.

B Maj.

*4th to B.*

G♯ Min.

C Maj.

A Min.

F Maj.

D Min.

B♭ Maj.

G Min.

G Maj.

E Min.

Below are given all the chords without inversions that harmonize E $\sharp$  and F $\sharp$ . These chords cover all the positions of the left hand that are found on the Banjo.

### Intervals.

Intervals are distances between notes. They are determined by counting the number of letters between and including the given notes. The following table will fully explain all the intervals from the Unison to the Octave.

<i>Unison.</i>	<i>Minor 2nd.</i> $\frac{1}{2}$ tone.	<i>Major 2nd.</i> 1 whole tone.	<i>Augmented 2nd.</i> 1 & $\frac{1}{2}$ tones.
<i>Diminished 3rd.</i> 2 half tones.	<i>Minor 3rd.</i> 1 & $\frac{1}{2}$ tones.	<i>Major 3rd.</i> 2 whole tones.	<i>Dim 4th.</i> 1 & 2 half tones.
<i>Perfect 4th.</i> 2 & $\frac{1}{2}$ tones.	<i>Aug 4th.</i> 3 whole tones.	<i>Dim 5th.</i> 2 whole & 2 half tones.	<i>Perfect 5th.</i> 3 whole & $1\frac{1}{2}$ tones.
<i>Aug 5th.</i> 3 whole & 2 half tones.	<i>Minor 6th.</i> 3 whole & 2 half tones.	<i>Major 6th.</i> 4 whole & $\frac{1}{2}$ tones.	<i>Aug 6th.</i> 4 whole & 2 half tones.
<i>Dim 7th.</i> 3 whole & 2 half tones.	<i>Minor 7th.</i> 4 whole & 2 half tones.	<i>Major 7th.</i> 5 whole & $\frac{1}{2}$ tones.	<i>Octave.</i> 5 whole & 2 half tones.

## The Banjeaurine.

The Banjeaurine, an instrument of modern invention, was first introduced by the celebrated artists Wm. A. Huntley, and John H. Lee who played it in combination with a six stringed Banjo. It was first used as a leading instrument in an orchestra or club by the Boston Ideal Club and has since become a standard instrument with Banjoists. It is tuned a fourth above the Banjo but music is read alike on both instruments. Music in A for the Banjeaurine, is written in E (a fourth lower than A) for the Banjo accompaniment or second part. As the Banjo is tuned a third above the pitch of the keys in which it is written, Guitar or Piano parts must read in keys a third above the Banjo. Below are given examples illustrating the relative major keys of the four instruments. If the Banjeaurine is played in the key of F♯ minor (rel. of A), the Banjo will be played in B minor (rel. of D) and the Guitar or Piano in D minor (rel. of F), etc.

## Dictionary of Musical Terms.

*Allegro.* Rapid.

*Adagio.* Very slow.

*Accelerando.* Quicker.

*Ad libitum. (ad lib.)* At will of performer.

*Andante.* Quite slow.

*Con spirito.* Spirited.

*A tempo.* In regular time.

*Ritard.* Slower.

*Rallentando.* Lessening the speed.

*Furioso.* Very fast.

*Pianissimo. (p)* Softly, *(pp)* Very soft.

*Forte. (f)* Loud, *(ff)* Very loud.

*Legato.* Smoothly.

*Moderato.* Moderately.

*Dolce.* Sweetly.

*Crescendo. (cresc.)* — Gradually increase in tone.

*Diminuendo. dim.* — Gradually decrease in tone.

*Allegretto.* Cheerfully.

*Coda.* Added measures at the end of a piece.

*Fine.* The end.

*Trio.* The third movement to a March or Gavotte etc.

*D. C. al (Coda)*. Go back to beginning and play to the Coda.

*D. C. al Fine.* Go back to beginning and play to the Fine.

*D. S. al (Coda)*. Go from sign back to sign and play to the Coda.

*D. S. al Fine.* Go from sign back to sign and play to the Fine.

*D. S. al Coda.* Go from sign back to sign and play to the Coda sign, then play Coda.

## STUDENT'S WALTZ.

*Written for this Book.*

## Part II.

ALFRED LOSSON.

The music score for "Student's Waltz" consists of ten staves of music. The key signature is one sharp (F#). The time signature is 3/4. The music includes various dynamics and markings such as 8\*, 4\*, 3, 4, 1, 2, and 3. The score concludes with a repeat sign and "D.C. to Fine." The music is written for a single instrument, likely a piano or violin.

## VACATION POLKA.

BY A. D. GROVER.

Composer of the "Merry Monarch"  
Song and Dance.

*Tune 4th. to B $\sharp$ .*

1st Banjo. { *Tune 4th. to A $\sharp$ .*

2d Banjo. {

2 P. {

2 P. {

2 B. { 7 B. { 2 B. { 4 B. {

8 P. { 2 B. {

TRIO.

*D.S. to Fine then Trio.*

*D.S. to Fine.*

# “LITTLE PET” MAZURKA.

By A. D. GROVER.

*Composer of the “COLORED REGIMENT” PATROL.*

1st BANJO.

2d BANJO.

Fine.

1\*

2\*

3\*

*D.C. al Fine, then Trio.*

TRIO.

*D.C. al Fine.*

## QUEEN OF THE BALL.

WALTZ.

A. D. GROVER.  
Comp. of the "Bright Star" Gavotte.

*Introd.*

1<sup>st</sup> Banjo

2<sup>d</sup> Banjo

*Waltz.*

6 P..... 5 P.....

40 B...

6 P..... 5 PB.....

6 P..... 5 PB.....

rit.

6 P

5 B P

5 B P

10 B

D. C. al Fine.

847-2.

Dedicated to the Jolly Rovers' Club,  
Winthrop, Mass.

# THE JOLLY ROVERS' GALOP.

By A. D. GROVER  
Composer of  
"THE ENSIGN MARCH."  
For Banjo and Guitar Quartette.

1st Banjo, Tune 4th to B.

*Drum slide. GALOP. (Very Lively.)*

Fine.

Drum slide.

*Bass Solo.* 5\*.....

## NIMROD POLKA.

BY A.D. GROVER.

Composer of the "Merry Monarch"  
Song and Dance.

1st Banjo. {

2d Banjo. {

2 B.----- 2 P.B.-----

1 B.P.----- 2 B.----- 2 P.B.-----

FINE.

5 P.B.-----

D.S. al Fine.

To Mrs. CHAS. WHITNEY.  
Richmond, Va.

40

# VIRGINIA BELLES.

Song and Dance Melody.

By GEO. L. LANSING.

1st BANJO.  
or Solo.

2nd BANJO.

A musical score for piano, consisting of two systems of six staves each. The score is in common time and major key. The top system starts with a forte dynamic (f) and includes a rehearsal mark '2'. The bottom system starts with a piano dynamic (p). The music features various note values, rests, and dynamic markings such as 'mf' (mezzo-forte). The score is written on standard five-line staves with black and white notes.

## SNAP POLKA.

By A. D. GROVER.  
 Composer of the celebrated Patrol  
 THE COLORED REGIMENT.

1st Banjo.

2nd Banjo.

Fine.

TRIO.

D.C. al Fine.

## LEFT WHEEL MARCH.

By H. F. ODELL.

*Composer of the  
"RIGHT WHEEL MARCH"*

1st BANJO. { *mf*

2nd BANJO. {

March.

*p*

*cresc.*

*f* *mf*

1. 2. *Fine.*

5 Pos.

D.S.  
then Trio.

TRIO.



## BOHEMIAN DANCE.

By A. D. GROVER.

*Composer of the  
"VIRGINIA BREAKDOWN."*

4th to B.

*SOLO BANJO*

*4th to B.*

*ACCT BANJO*

*Dr. Slide.*

The image shows five staves of piano sheet music. The top two staves are in common time (indicated by a 'C') and the bottom three are in 2/4 time (indicated by a '2'). The music is in G major, with a key signature of one sharp. The first staff features a treble clef and a bass clef. The second staff begins with a bass clef. The third staff begins with a treble clef. The fourth staff begins with a bass clef. The fifth staff begins with a treble clef. The music consists of various note patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated above the notes in the first four staves. Measure numbers are present in the first four staves. The music is divided into measures by vertical bar lines.

Dance Tempo.

*Dr. Slide.*

Accelerando.

*Dr. Slide.*

## THE MERRY MONARCH.

*Song and Dance Melody.*A. D. GROVER.  
Comp. of "Queen of the Ball" Waltz.

1<sup>st</sup>  
Banjo

2<sup>d</sup>  
Banjo

5 P

2 P B

3 B

2 B P

## Song.

Dance (*lively*).

## "OUR COLONEL" MARCH.

JEAN M. MISSUD.

Arr. for Banjo by GEO. L. LANSING.

8 Pos.

1st Banjo.

2nd Banjo.

2nd Pos Bar.

ff

8 Pos.

ff

1. 2. 5th Pos.

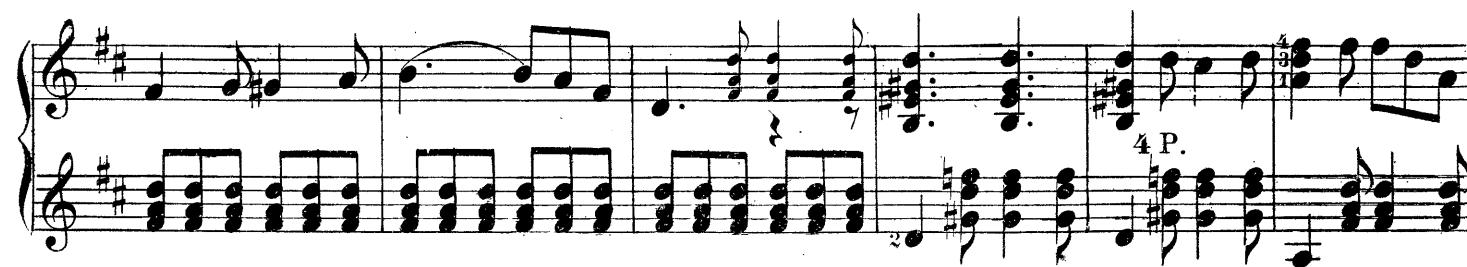
D Slide.

ff

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TRIO.



To Mr. Henry R. March, Boston, Mass.

**"POLKA MILITAIRE."***By A. D. GROVER.***INTRODUCTION.***Bugle Call.*Composer of the Song & Dance Schottische  
"HEART & HAND."

1st Banjo.

2d Banjo.

*ritard.*

**POLKA.**

9\* 7\* 5\* 1. 2.

Sheet music for piano, page 55, featuring five staves of musical notation. The music is in 2/4 time, with a key signature of two sharps. The notation includes various note values, rests, and dynamic markings. The first four staves are standard 5-line staves, while the fifth staff is a 4-line staff. Measure numbers 10\* and 9\* are indicated above the first two staves of the fifth section. Measure numbers 2\*, 4\*, 5\*, 6\*, and *ritard.* are indicated below the fifth staff.

Sheet music for piano, page 56, showing five staves of music. The music is in 2/4 time, G major (two sharps). The first staff has measure numbers 1-4. The second staff has measure numbers 5\*-1, 3\*-1, 2\*-1, 2\*-1. The third staff has measure numbers 1-4. The fourth staff has measure numbers 1-4. The fifth staff has measure numbers 1-4.

## CINCHON WALTZ.

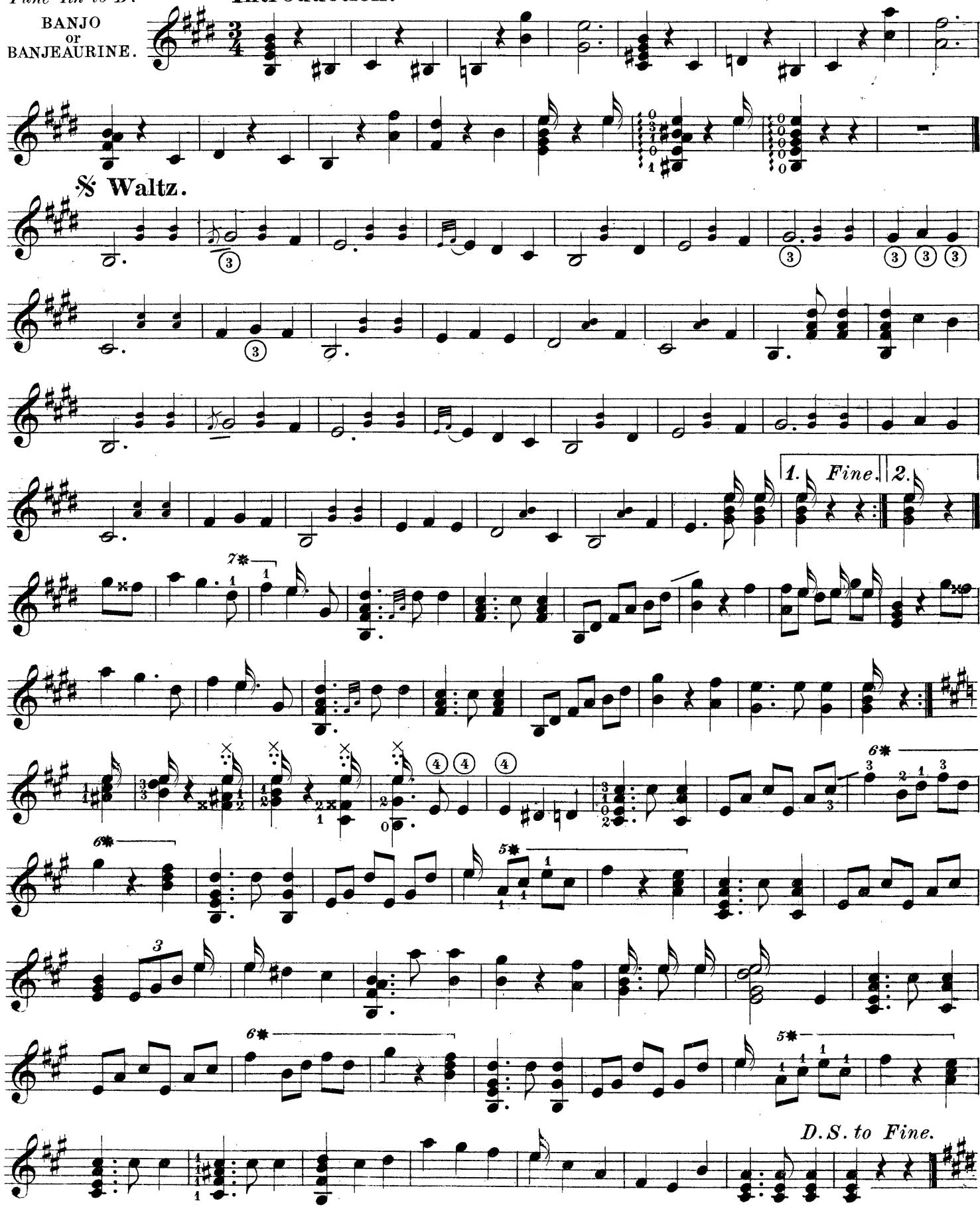
*Written for this Book.*

ALFRED LOSSON.

Tune 4th to B.

## Introduction.

BANJO  
or  
BANJEAURINE.



Waltz.

1. Fine. | 2. |

D.S. to Fine.

## THE ENSIGN MARCH.

*Written for this Book.*

A. D. GROVER.

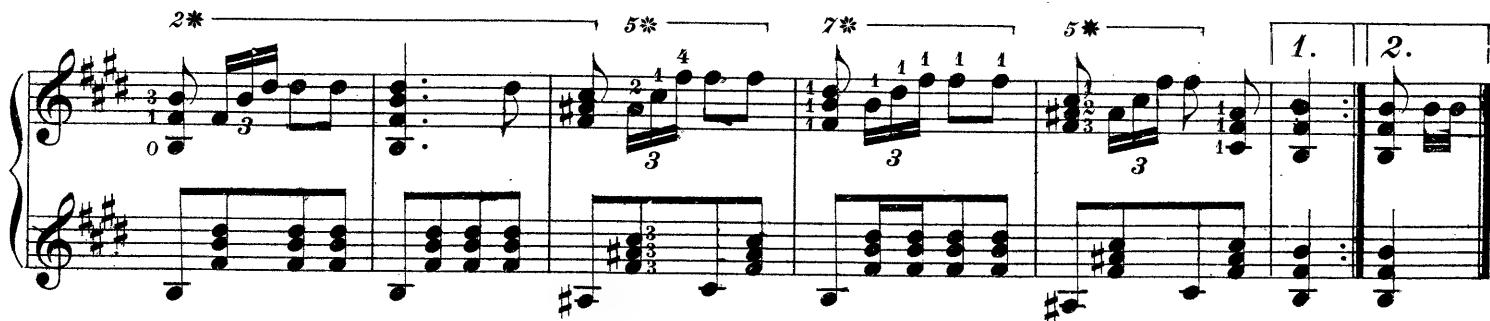
4th Str. Tune to B

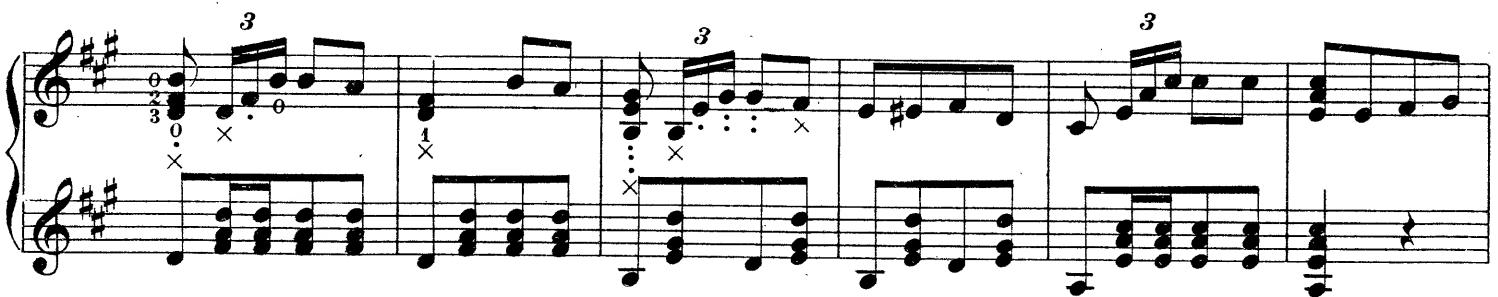
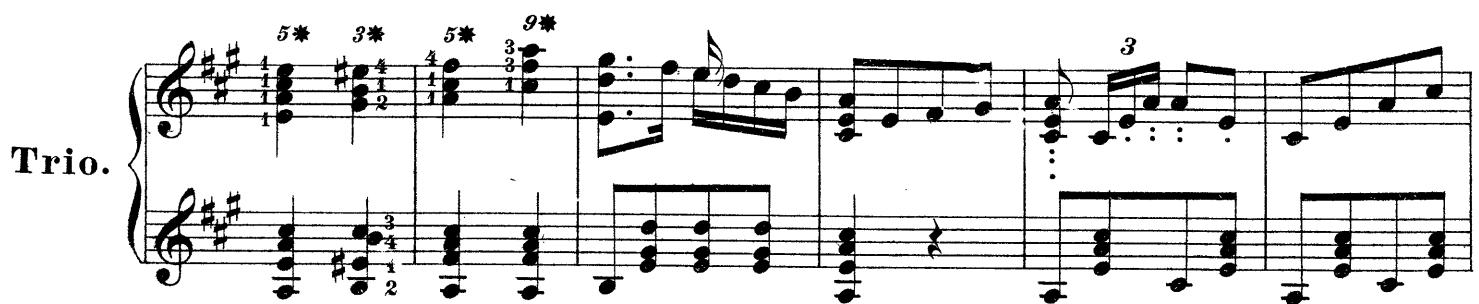
Intro.

1st. BANJO.

Acc. BANJO.

March.





8\* ————— 10\* —————

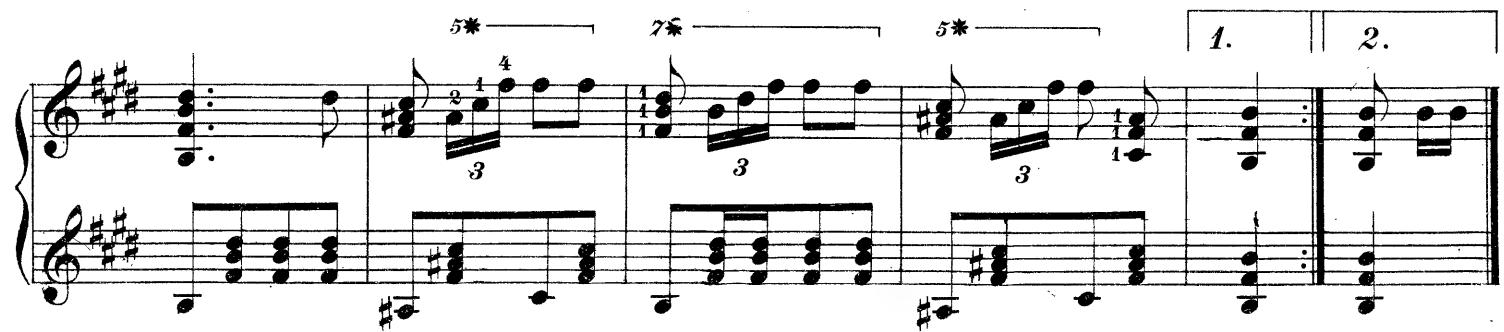
4 1

3 4

3 4

3 4

3 4



## A PASSING THOUGHT.

Expressiono.

REVERIE.

By A. D. GROVER.

5\*..... 2\*..... 5\*..... 12 Har.

ritard.

Agitato.

D.C. al 8x

ritard. D.C. to

The next few pages are devoted to easy arrangements of Old Time Reels, Jigs etc., without which the repertoire of a banjoist is not complete.

*Tune 4th to B.*

1.

2.

1. 2 staves in G major, 2/4 time. Measures 1-8 show a melodic line in the upper staff and harmonic support in the lower staff. Measure 9 begins a solo section for 3 staves in G major, 2/4 time. The upper staff continues the melodic line, the middle staff provides harmonic support, and the lower staff adds rhythmic complexity with eighth-note patterns.

2. 2 staves in G major, 2/4 time. Measures 1-8 show a melodic line in the upper staff and harmonic support in the lower staff. Measure 9 begins a solo section for 3 staves in G major, 2/4 time. The upper staff continues the melodic line, the middle staff provides harmonic support, and the lower staff adds rhythmic complexity with eighth-note patterns.

3. 3 staves in G major, 2/4 time. Measures 1-8 show a melodic line in the upper staff and harmonic support in the lower staff. Measure 9 begins a solo section for 3 staves in G major, 2/4 time. The upper staff continues the melodic line, the middle staff provides harmonic support, and the lower staff adds rhythmic complexity with eighth-note patterns.

4. 3 staves in G major, 2/4 time. Measures 1-8 show a melodic line in the upper staff and harmonic support in the lower staff. Measure 9 begins a solo section for 3 staves in G major, 2/4 time. The upper staff continues the melodic line, the middle staff provides harmonic support, and the lower staff adds rhythmic complexity with eighth-note patterns.

5. 3 staves in G major, 2/4 time. Measures 1-8 show a melodic line in the upper staff and harmonic support in the lower staff. Measure 9 begins a solo section for 3 staves in G major, 2/4 time. The upper staff continues the melodic line, the middle staff provides harmonic support, and the lower staff adds rhythmic complexity with eighth-note patterns.

6. 3 staves in G major, 2/4 time. Measures 1-8 show a melodic line in the upper staff and harmonic support in the lower staff. Measure 9 begins a solo section for 3 staves in G major, 2/4 time. The upper staff continues the melodic line, the middle staff provides harmonic support, and the lower staff adds rhythmic complexity with eighth-note patterns.

7. 3 staves in G major, 2/4 time. Measures 1-8 show a melodic line in the upper staff and harmonic support in the lower staff. Measure 9 begins a solo section for 3 staves in G major, 2/4 time. The upper staff continues the melodic line, the middle staff provides harmonic support, and the lower staff adds rhythmic complexity with eighth-note patterns.

8. 3 staves in G major, 2/4 time. Measures 1-8 show a melodic line in the upper staff and harmonic support in the lower staff. Measure 9 begins a solo section for 3 staves in G major, 2/4 time. The upper staff continues the melodic line, the middle staff provides harmonic support, and the lower staff adds rhythmic complexity with eighth-note patterns.



*Fisher's  
Hornpipe.*

6.

*Yankee  
Doodle.*



## A BREEZE FROM IRELAND.

*Composed by B.E. SHATTUCK.*

1st Banjo,  
Solo.

2d Banjo,  
Ad lib.

2 P.B. ....

2 P.B.

2 P.B. ....

2 Bar. ....

6 Pos.

2 P.B. ....

6 Pos. ....

2 Bar. ....

5 Bar. ....

5 Bar. .... 5 Bar. ....

8 Pos. .... 5 Bar. ....

5 Bar. ....

5 Bar. .... 8 Pos. .... 5 Bar. ....

2 P.B. .... 6 Pos. ....

6 Pos. .... 2 P.B. ....

2 Bar. .... 2 P.Bar. .... 6 Pos. .... 10 P.B. ....

1st Pos. Bar. .... 6 Pos. .... 2 P.B. .... 6 Pos. .... 5 P.B. .... 2 P.B. ....

## THE DEVIL'S JIG.

By A. D. GROVER,  
 Composer of the celebrated Patrol  
 "THE COLORED REGIMENT"

A Minor.

1st Banjo.

2nd Banjo.

*Slide.*

*Slide.*

*3\**

*2*

*3*

*3\**

*Fine.*

*3*

*3*

*3*

A page of musical notation for two staves, likely for a piano or harp. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of six systems. The first system has six measures. The second system has six measures, with measure 3 containing a grace note and measure 6 containing a fermata. The third system has four measures, with measure 4 containing a grace note. The fourth system has four measures, with measure 4 containing a grace note. The fifth system has six measures. The sixth system has six measures, with measure 3 containing a grace note and a dynamic instruction 'D.C. al Fine.' at the end of the page.

Compositions  
of  
**A. D. GROVER**  
FOR  
Banjo, Two Banjos Banjo and Guitar and Clubs.

Pieces marked thus \* are for Two Banjos.

* Bright Star Gavotte	25	* May Schottische	25
* Mystic Polka	25	* The Merry Monarch	25
* Queen of the Ball Waltz	25	* Lucky Strike Galop	35
* Crystal Slipper Mazurka	35	Vacation Polka	
* Heart and Hand Schottische	25	* Nimrod Polka	25
Heart and Hand. <i>Guitar and Banjeaurine Parts</i>	25	* Virginia Breakdown	25
* Polka Militaire	25	* Colored Regiment Patrol	35
* The Devil's Jig	25	* Amphion March	35
* Silver Star Schottische	35	Amphion March. <i>2nd Banjo for Banjeaurine</i>	25
* Marguerita Waltz	25	Amphion March. <i>Guitar for Banjeaurine</i>	15
* Arion Polka	25	* Wheelman's Delight Galop	45
* Piccaninny Dance	25	* Harietta Waltz	35
* Winona Waltz	35	* Midnight Polka	25
* Little Pet Mazurka	25	* Magog Quickstep	45
* Pioneer March	45	* Fun in de Cotton Field	35
* Jolly Rovers Galop	35	Fun in de Cotton Field. <i>2nd Banjo for Banjeaurine</i>	15
* An Essence of Tennessee	35	Fun in de Cotton Field. <i>Guitar for Banjeaurine</i>	15
* Bohemian Dance	35	The Highland Dance	25
* Polka Caprice	35	Minstrel's Carnival. <i>Banjo or Banjeaurine Solo</i>	35
Golden Gate Schottische. <i>Banjo or Banjeaurine</i>	25	Minstrel's Carnival. <i>2nd Banjo or Banjeaurine</i>	30
Golden Gate. <i>2nd Banjo or Banjeaurine</i>	15	Minstrel's Carnival. <i>2nd Banjo for Banjeaurine Solo</i>	30
Golden Gate. <i>2nd Banjo for Banjeaurine Solo</i>	15	Minstrel's Carnival. <i>Guitar for Banjeaurine Solo</i>	30
Golden Gate. <i>Guitar for Banjeaurine Solo</i>	15	* Mazurka Caprice	35
* A Passing Thought Reverie	25	* Snap Polka	25
* Barn Dance	25	* Chevalier Waltz	50
* Maud S. Galop.	50	Chevalier Waltz. <i>2nd Banjo for Banjeaurine</i>	25
Maud S. Galop. <i>2nd Banjo for Banjeaurine</i>	25	Chevalier Waltz. <i>Guitar for Banjeaurine</i>	25
Maud S. Galop. <i>Guitar for Banjeaurine</i>	25	* Mardi Gras Patrol	40
Mardi Gras Patrol. <i>2nd Banjo for Banjeaurine</i>	25	Mardi Gras Patrol. <i>Guitar for Banjeaurine</i>	15
* A Kentucky Smile.	35	* Stampede Galop	50
* Evangeline Mazourka.	25		

CLUB ARRANGEMENTS.

The Highland Dance	75	Amphion March	60
Minstrel's Carnival	1.20	Colored Regiment Patrol	60
Fun in de Cotton Field	60	Chevalier Waltz	90
Heart and Hand Schottische	50	Maud S. Galop	90
Golden Gate Schottische	60	Mardi Gras Patrol	75

Popular

... OF ...

# BANJO MUSIC

Pieces marked thus \* are arranged for two Banjos, but are complete as Solos.

* Lime Kiln Club Patrol	W.E. Pierpont.	50	{ Nearer my God to Thee	Walter Burke.	
* Vassar March	W.J. Connolly.	25	{ America		
* Euterpe Waltzes	W.J. Connolly.	25	* Right Wheel March	H. F. Odell.	
* Millbrook Schottische	W.J. Connolly.	25	* Little Princess Schottische		
* Bridge City March	W.J. Connolly.	25	Song and Dance	F. T. McGrath.	35
* Marines' March	W.J. Connolly.	25	* Merry Bells Polka	Wm. Stobbe.	25
"The Brook" Air Varie	Walter Burke.	35	Home, Sweet Home Variations	Wm. Stobbe.	25
* Fred Beaman's Clog Hornpipe	J.H. Powers.	25	* La Jolie Dancers, Mazurka	Wm. Stobbe.	25
* Left Wheel March	H. F. Odell.	35	* Sunny Side Waltz	J H Powers.	25
Left Wheel March, (Guitar Part)	H. F. Odell.	15	Grand Medley Waltzes	Gad Robinson.	35
* Millstream Schottische	J. H. Powers.	25	Annie Laurie Vari.	Gad Robinson.	25
Ninth Annual March	Gad Robinson.	25	Carnival of Venice Vari.	Gad Robinson.	25
Home, Sweet Home, Vari.	Gad Robinson.	35	Park Waltz	Gad Robinson.	25
Boston Common Walk Around,	Gad Robinson.	25	Dance of the Fairies, (2 Banjos,		
Medley Waltz			Banjeaurine, and Guitar)	Walter Burke.	50
* Electric City March	F. T. McGrath.	25	* Dance of the Fairies	Walter Burke.	25
* Picket Line March	Gus C. Knight.	25	* Jersey Lily	T. E. Glynn.	25
* { Pastime Clog	L. A. Callan.	25	* Comus Waltz	Herbert Gray.	25
Minor Jig, "The Snorter,"}			* Virginia Quickstep	F. J.W. Brady.	35
* Captivation Schottische	F. W. Brady.	25	* The Gallant 69th March	F. J.W. Brady.	25
* The Pearl Song and Dance	Herbert Gray.	25	* Banjo Fiends Polka	H. F. Odell.	25
* Old Orchard Schottische	H. E. LeValley.	25	Banjo Fiends Polka, (Guitar Part)	H. F. Odell.	15
* Echoes from Mobile, (with			* Dartmouth Grand March	T. E. Glynn.	25
Guitar part)	W. B. Leonard.	25	Dartmouth Grand March, (Guitar Pt)	T. E. Glynn.	15
* Chicoine Polka,	Herbert Gray.	25	* Germania Polka	W. B. Leonard.	25
* Pansy Blossom Waltz	Wm. O. Peterson.	25	Germania Polka, (Guitar Part)	W. B. Leonard.	15
Pansy Blossom Waltz, (Guitar Part)		15	* Teddy McRafferty's Dream	Walter Burke.	25
* Roses and Lilies Schottische	Lew Crouch.	25	Teddy McRafferty's Dream,	Walter Burke.	15
Bryant Waltz	Herbert Gray.	25	(Guitar Part)		
Bryant Waltz, (Guitar Part)	Herbert Gray.	15	Humming Bird Polka	Walter Burke.	25
Comrades	Arr. by Alfred Lesson.	25	* Bohemian Galop	Herbert Gray.	25
* Medley of National Airs	C. S. DeLano.	25	Bohemian Galop, (Guitar Part)	Herbert Gray.	15
Medley of National Airs, (Guitar Part)	C. S. DeLano.	15	* Sift	Herbert Gray.	25
* Coon's Vacation	C.W.A. Ball.	25	Sift, (Guitar Part)	Herbert Gray.	15
Twilight Fancies Waltz	Harry H. Smith.	25	* Blue Bell Waltz	Wm. O. Peterson.	25
* Evening Bells Waltz	J. H. Jennings.	25	Blue Bell Waltz, (Guitar Part)	Wm. O. Peterson.	15

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